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for

December, 1938

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BAM	La Boite à Musique	P	Parlophone
C	Columbia (CM, Masterworks Set)	PAT	Pathé
CPS	Contemporary Poets Series	PD	Polydor
D	Decca	SC	Swarthmore College Recordings
ERPI	Erpi Picture Consultants (Bell Telephone Laboratories)	T	Telefunken
FRM	Friends of Recorded Music	TI	Timely
G	Gramophone (H. M. V.)	TC	Technichord
GSV	Gramophone Shop "Varieties"	V	Victor (VM, Masterpiece Set)
GT	Gamut		

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Vol. 1

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No. 12

Albéniz: Córdoba (Nocturne), Op. 232 & Marquina: La España Cant (Paso Doble). La Argentinita (castanets) & orchestra. 2 sides, 10" disc, No. V-82432, list price 75c.

Albéniz: Granada (Serenata); Pittaluga: Requiebro; Popular Spanish Dance: Tango. Manuela del Río (castanets) with piano & guitar. 2 sides, 10" disc, No. V-82435, list price 75c.

La Argentinita, not to be confused with the late Antonia Mercé (La Argentina), is currently touring in this country. The first disc exhibits her skillful castanet technique in a swaying Albéniz dance and a highly characteristic and popular Paso Doble by P. & M. Marquina. The latter includes some heel-taps, but unfortunately neither illustrates La Argentinita's charming and invocative singing. Manuela del Río is a less well-known dancer. Hardly a castanets virtuoso, she clicks deftly enough, but the real interest of her disc lies in the happy choice of selections, the excellent accompaniments and recording. Both the Pittaluga piece and the popular tango are exceptionally effective examples of Iberian dance music.

Allemanov: Christmas Hymn. See Bortiansky: Gloria in Excelsis.

BACH

Bach Organ Recital. E. Power Biggs (Baroque Organ of the Germanic Museum, Harvard University). 10 sides, 5-12" discs, Nos. TC-1384/8, in Set TC-1, price complete with album \$8.00 (Parcel Post prepaid to any part of the U. S. A.).

"Vivaldi" Concerto No. 2 in A minor (3 sides) & Chorale-Prelude "Wachet auf!"

Prelude & Fugue in E flat major (St. Ann Fugue) (4 sides)

Trió-Sonata No. 1 in E flat major (2 sides)

From the independent Technichord Record Company of Massachusetts comes a new claimant for honors in modern organ recording, a set to rank close to the Pathé *Three Centuries of Organ Music* and the Musicraft series of Carl Weinrich performances. Mr. Biggs recently gave—on the organ on which he plays here—a series of recitals encompassing the complete organ literature of Bach and the alert young Technichord founder seized the opportunity to capture many of these performances on discs. If this first set is even half as successful as both its producers and I think it is likely to be, there are sure to be further albums.

One of the features of the present set is the instrument employed, a modern organ, but designed by G. Donald Harrison according to the principles of organ design prevailing at the time of Bach and especially constructed for the performance of eighteenth century organ literature. (Its specifications are given in detail in the leaflet accompanying this album.) It is a beautiful instrument, of warmer tonal qualities than the Westminster Choir School Organ that Weinrich uses, and while Mr. Biggs' playing is not quite as rhythmically precise as that of Weinrich, it is somewhat more lyric in quality, and no less distinctive for its high musicianship and penetrating insight into the Bachian style.

The only criticism I have of the works given here is that the collection is a miscellaneous one, instead of devoted to a particular group of pieces in the same form. The chorale-prelude, No. 1 of the Schübler series, has been done several times before, and it is not as essential an addition to the gramophonic lists as the fine Concerto (based on Vivaldi's Concerto Grosso, Op. 3, No. 8) and

the first Trio-Sonata, both of which are recorded in organ versions for the first time. The great E flat Prelude and Triple (or "St. Ann") Fugue has been done before in separate sections and a variety of transcriptions, but never in a complete organ version, and this magnificent performance takes immediate rank as one of the most significant works in the entire recorded Bach repertory.

Bach: Sonata (Clavier and Viola da Gamba) No. 2 in D major. Ernst Victor Wolff & Janos Scholz, 4 sides, 2-12" discs, Nos. C-69333/4D, in Set CM-XIII, list price complete with album \$3.25.

The first of Bach's Clavier-Gamba Sonatas, in the Wolff-Scholz series, was reviewed in the October *Record Supplement* (CM-X104) and the third and concluding work is promised for early release. The present D major Sonata is a more difficult work than that in G major, but it is perhaps somewhat less distinctive musically than either of its companions. However, it is a welcome addition to the Bach discography (the only other recording was an acoustic 'cello-piano version—long since withdrawn—for the English Vocalion Company) and like the earlier set it reveals both the lovely tone qualities of a Steiner 1669 Gamba and the straightforward musicianship of Messrs. Scholz and Wolff.

Bach: Sonatas (Clavier and Violin, Vol. 2. Alice Ehlers (harpsichord) & Boris Schwarz (violin). 2 sides, 6-12" discs, Nos. GT-12123/8, in Set GT-8, list price complete with album \$9.50. (Parcel Post prepaid to any part of the U. S. A.).

No. 4 in C minor
No. 6 in G major

No. 5 in F minor
(4 sides each)

Vol. 1 was reviewed last month: Vol. 2 completes Gamut's ambitious undertaking of a complete recording of the six Clavier-Violin Sonatas and supersedes the only existing editions of the fourth, fifth, and sixth sonatas in piano and violin versions by Maas and Dubois (CM-186/7). Some authorities rank the second group as of less distinction than the first, but it is hard to agree with them. Perhaps the present works are less assured and polished in construction, but on the whole I think they are more attractive, and to Bachians even more interesting on account of the fascinating experiments in form and style in which Bach indulges here. Again the recording and playing are clean-cut and transparent, Mr. Schwarz's tone is not particularly full-bodied or highly colored, but it is warmer here than in the earlier set, and while his performance is straightforward rather than highly expressive, it is sensitively matched to Mme. Ehler's delicate harpsichord playing.

Beethoven: Symphony No. 5 in C minor, Op. 67. Amsterdam Concertgebouw Orchestra conducted by Willem Mengelberg, 8 sides, 4-12" imported discs, Nos.

T-SK2210/3, list price \$10.00 the set (plain 4-pocket album 50c additional). (Parcel Post prepaid to any part of the U. S. A.)

The big three of Beethoven Fifth are the sets by Weingartner, Koussevitzky, and Furtwängler—the last reviewed in the October *Record Supplement*. Mengelberg's version (issued abroad a little over a year ago) falls short of the charmed circle: it has some notable points—the bold recording in particular, but the reading is on the fussy, mannered, style and none too clean-cut. I doubt whether it will appeal strongly except to Mengelberg's own and most devout admirers.

Berlioz: L'Enfance du Christ, Op. 25—Le Repos de la Sainte Famille (Part II, No. 3). Jean Planel (tenor, in French) & Paris Symphony Orchestra conducted by F. Ruhlmann, 2 sides, 12" disc, No. C-P69340D, list price \$1.50.

A happy choice for re-pressing, for while originally released by Pathé (PAT-X93102) in 1933, it won the *Candide* Grand Prix that year and still remains one of the best of all Berlioz recordings. Ruhlmann's reading is a gem of delicately controlled nuance and color, and Jean Planel—one of the finest of French tenors—is a flawless soloist. For good measure Columbia includes a leaflet with a not on *L'Enfance du Christ* and an English translation of the vocal narrative on the second side.

Bernabei: Alma Redemptoris Mater (4-pt.) & Marziano Perosi: Resurrexit (4-Pt., Liturgia Ambrosiana). Milan Cathedral Chorus (in Latin) conducted by Marziano Perosi; organ accompaniments by Adolfo Bossi, 2 sides, 10" imported disc, No. G-EG6289, price \$1.50.

Giuseppe Antonio Bernabei (1649-1732) was the son of an even more noted composer, Ercole Bernabei (c. 1620-1687), whom he succeeded as a Kapellmeister in Bavaria. He wrote some fifteen operas and much church music; the present example of his work, the first we have had on records, is an expressive work, but a little monotonous and loosely hung together—perhaps partly due to the rather vague and easy-going performance. The undistinguished *Resurrexit* on the other side is by the conductor (b. 1875), a brother of the more noted Dom Lorenzo Perosi, "Perpetual Master of the Pontifical Chapel" at Rome.

Beyer: Suite for Clarinet & Bassoon. See reverse-side of Cowell: 2 Chorales & Ostinato.

Bizet: Jeux d'Enfants—Ballet Suite (Petite Suite), Op. 22. London Philharmonic Orchestra conducted by Antal Dorati, 4 sides, 2-12" discs, Nos. V-12373/4, in Set VM-510, list price complete with album \$3.50.

Reviewed from the imported pressings (G-C2940/1) in the September 1938 *Record Supplement*, now released domestically as part of Victor's special ballet series. Long popular as a diverting example of children's music, this

Jeux d'Enfants, Petite Suite d'Orchestre, first performed in 1873, has taken on new life as a ballet and in this graceful recorded performance — appropriately scaled to small dimensions — it should make a double appeal.

Bortniansky: Gloria in Excelsis & Allemanov: Christ-mas Hymn. Russian Cathedral Chorus, Paris (unacc., in Russian) conducted by Nicolas Afonsky. 2 sides, 10" disc, No. V-26081, list price 75c.

Reviewed from the imported pressing (G-K7992) in the May 1938 *Record Supplement*. The moving Allemanov hymn makes it particularly timely for holiday release, but the disc is perhaps most important as the first Russian version of Bortniansky's familiar *Glory to God in the Highest* (usually heard in German translations) and as a characteristic example of the skillful singing by Afonsky's famous choir.

BRAHMS

Brahms: Hungarian Dance No. 4 in F minor (arr. Joachim, trans. to B minor) & Paganini: Caprice in D major, Op. 1, No. 20 (arr. Kreisler). Tossy Spiwakowsky (violin) & piano accompaniments. 2 sides, 10" disc, No. D-20666, price 50c.

Menuhin's version of the fourth Hungarian Dance (V-14905) was erroneously hailed as the first electrical recording: an inadequately labelled French Parlophone disc by Spiwakowsky proves—on its domestic re-pressing—to be the same work. The Paganini Caprice, fitted with piano accompaniment by Kreisler, has also been recorded by Heifetz (V-1697), but while Spiwakowsky is hardly to be compared with stars like Menuhin and Heifetz, he gives surprisingly fine-spun and well recorded performances, and this little disc is a genuine bargain.

Brahms: Deutsche Volkslieder—Ach, lieber Herre Jesu Christ, Vol. I, No. 6 & In stiller Nacht, Vol. II, No. 1; Victoria: O vos omnes (4-pt. Motet). Madrigal Singers (unacc. chorus, in German & Latin) conducted by Lehman Engel. 2 sides, 12" disc, No. C-9150M, list price \$1.50.

This disc's principal claim to noteworthiness is the fact that includes the first recording of the *Deutsches Volkslied Ach, lieber Herre Jesu Christ. In stiller Nacht* and the incomparable Victoria motet have been done before, and far better. The Madrigal group sings and is recorded warmly, but its performances lack true conviction and reveal little comprehension or command of authentic style.

Brahms: Feldeinsamkeit, Op. 86, No. 2; Reger: Waldeinsamkeit, Op. 76, No. 3 & Zum Schlafen, Op. 76, No. 59. Maria Müller (soprano, in German) with piano accompaniments by Ivor Newton. 2 sides, 12" disc, No. V-15218, list price \$2.00.

Reviewed from the imported pressing (G-DB3285) in the May *Record Supplement* as a *Lieder* disc of exceptional

significance. Miss Müller's pure, clean singing and the high musicianship of her interpretations make this one of the best versions of the familiar *Feldeinsamkeit* and one of the most persuasive introductions to Reger's fine (and far too little known and appreciated) songs.

Brahms: Variations and Fugue on a Theme by Handel, Op. 24. Egon Petri (piano). 6 sides, 3-12" discs, Nos. C-69347/9D, in Set CM-345, list price complete with album \$5.00 (Parcel Post prepaid to any part of the U. S. A.).

The only previous recording of what is perhaps Brahms' greatest piano work is the 1930 Moisevitch version (VM-114), not an entirely satisfactory set even by standards then current. Moisevitch, for all his virtuosity, lacks the expansiveness and breadth of imagination that these Variations demand no less than a uncommon technical mastery. Petri, who combines all the vital qualifications, is a perfect choice for the badly needed modern edition, and while the recording itself is not exceptional by present standards, it is far superior to that of the old set and captures satisfactorily a reading notable even among the Petri performances for its intellectual grasp and imaginative warmth and richness. A starred release for every Brahms collection and one that has an appeal that even many non-Brahmsians will find irresistible.

Busoni: Two Sonatinas, "Ad Usam Infantis" & "In Diem Nativitatis Christi MCMXVII." Michael Zadora (piano). 4 sides, 2-12" discs, Nos. FRM-23/4, list price \$3.50 the pair.

I have sometimes questioned the Friends of Recorded Music choice of material, but here the society sponsored by *The American Music Lover* commands the liveliest gratitude of every gramophile in bringing two hitherto unrecorded works by Busoni to discs, and incidentally the welcome return of the Polish-American pianist-composer who signed himself Michael von Zadora when he recorded for Polydor some years ago. Busoni wrote six sonatinas between 1910 and 1921, of which those played here are No. 3 (1915) and No. 5 (1918). Only one has been recorded before, No. 6, "super Carmen" (1921), more generally known as a *Carmen Fantasia* (played by Petri on C-68740D and Zadora on PD-27171).

The Sonatina "Ad Usam Infantis" comprises five movements: *Molto tranquillo, Andantino melanconico, Vivace (alla Marcia), Molto tranquillo*, and *Polonaise*; while the sections of the companion work are labelled *Allegretto, Calmo, Sostenuto alla breve, Moderatamente vivace*, and *Un poco meno del 1. Tempo*. Only the former is a Sonatina in the ordinary sense of the work, and even there Busoni was probably using the title a bit ironically. In the later work, only the dimensions are small; the music itself is singularly austere, even philosophical. These are not works of great surface charm and I can't imagine their ever

fine voice is effectively captured here and no one interested becoming popular, but they are by no means dry or unapproachable. They offer something to sink one's teeth into and those who will take the trouble to do a bit of chewing will find this set rewarding as well as unusual musical fare.

BUXTEHUDE

Buxtehude: Missa Brevis (3 sides) & Schein: Die mit Tränen süen (Motet). The Motet Singers (unacc., in Latin & German) conducted by Paul Boepple. 2-12" discs, Nos. MC-1085/6, in Set MC-24, list price complete with album \$3.50.

The major Buxtehude recording to-date, this Mass is not characteristic of the most familiar facets of its composer's genius. Here he is not the forerunner-prophet of Bach, a pioneer and innovator in his own right. Rather he turns back to the sixteenth century to write in the old polyphonic style, and here — better than in any of his other works that are generally known—we glimpse his full genius and individuality entirely divorced from the shadow of Bach by which they are so often obscured. His five-part *Missa Brevis* (Short Mass) comprises a *Kyrie* and *Gloria* (with the *Qui tollis*) only, for these were the only sections of the Roman Catholic service preserved in the Lutheran Liturgy. Mr. Boepple brought this magnificent work to the attention of American concert-goers last year in a program by the Dessoff Choirs at Town Hall, New York, and Musicraft performs an invaluable service in making it available to a far greater public. Admirably sung and recorded, this Mass is a unique addition to the gramophonic repertory and I commend it without reservations to everyone interested in old music. And not the least of the set's noteworthiness lies in the inclusion (side 4) of a florid motet (like the Mass, recorded here for the first time) by Johann Hermann Schein who ranks with Schütz and Scheidt as the three great "S's" of early seventeenth-century German music. It is taken from the collection *Fontana d'Israel*, published in 1623. Both works are annotated in Hermann Adler's accompanying leaflet, a model of its kind in its wealth of concise information and its freedom from meaningless rhapsodic descriptive writing.

Byrd: The Bells; Farnaby: Rosasolis; Schmid: Passomozzo Ungaro Saltarello Suo. Ernst Victor Wolff (harpichord). 2 sides, 12" disc. No. C-69328D, price \$1.50.

The first two pieces are taken from the famous *Fitzwilliam Virginal Book: The Bells* (previously recorded by Pauline Aubert, AS-14) is No. 69 in that collection; Farnaby's *Rosasolis* (a first recording) is No. 143. Turning from Elizabethan England to Germany, Mr. Wolff gives us the first recorded representation of Bernhard Schmid (1520-c. 1592), a Strassburg organist who was the father of another composer, also Bernhard Schmid, whose organ *Gagliarda*

was once recorded by Alfred Sittard (B-90033). The gay Farnaby and jaunty Schmid pieces are more successful here than the Byrd work on the first side, for it is of largely antiquarian interest (fascinating though it may be as an early example of descriptive writing) and although more sonorous when played on a modern harpsichord, it lacks the authentic charm of the Anthologie performance on an instrument of the period.

Byrd: Pavane (Earl of Salisbury) & Gigue (orch. Stokowski). Philadelphia Orchestra conducted by Leopold Stokowski. 2 sides, 10" disc, No. V-1943, price \$1.50.

Neither piece is identified except by title only on the record labels, but the Pavane is easily placed as the familiar "Earl of Salisbury" piece (usually played in conjunction with its companion Galliard) from a collection of virginal pieces, called *Parthenia*, in which Byrd collaborated with Bull and Gibbons and which probably appeared in 1611. I have been unable to trace the Gigue, but it is probably the "Gigg", No. 180 in the *Fitzwilliam Virginal Book*. But in this case identification is rather pointless, for in their present form the pieces seem to be about nine-tenths Stokowski and one-tenth Byrd. The Philadelphians play with their familiar richness and the scoring heaps an unbearable load of lush sonority on the simple little works. Stokowskians will be moved perhaps to tears, but Elizabethan devotees are more likely to be moved to wrath.

Chambonnières: Chaconne & Rondeau; Daquin: L'Hirondelle; Lully: Atys—Les Songes agréables. Wanda Landowska (harpichord). 2 sides, 12" disc, No. V-15186†, price \$2.00.

One of the most delightful of Mme. Landowska's miniature harpsichord recital discs. Available for over three years in the imported pressing (G-DB4973), this disc was included in Victor's special release last October, but technical difficulties of some sort held up its actual appearance. The choice of material is well varied: Daquin's darting *Swallow*, the *Pleasant Dreams* from Lully's opera *Atys*, Chambonnières' sturdy *Rondeau* and nobly eloquent *Chaconne*. The recording shows its age a bit, but this is a grand record nevertheless.

Cilea: L'Arlesiana—E la solita storia (Lamento di Federico) & Mascagni: Lodoletta—Se Franz dicesse il vero, Act III. Galiano Masini (tenor) & orchestra. 2 sides, 12" disc, No. C-9151M, price \$1.50.

Columbia takes advantage of Masini's current engagement with the Metropolitan Opera in New York to re-press two comparatively unfamiliar arias from the Italian Columbia catalogue. That from Mascagni's operetta, *Lodoletta*, is the only electrical recording; the Cilea *Lamento* has also been done by Gigli (V-14312), Pauli (G-DB2013), and others. Decidedly one of the best Italianate singers, Masini's fine voice is effectively captured here and no one interested

in his choice of material will cavil at the emotionalization of his readings.

Coleman: Sonata ('Cello and Piano). Jacques Serres & Ady Leyvastre. 4 sides, 2-12" imported discs, Nos. G-L1051/2, price \$4.00 the pair.

Ellen Coleman is a British composer, I believe, but I have been unable to obtain any information about her or her work. Nor have I any idea why the present sonata should have been chosen for recording. It is competently enough written and makes pleasant, unexciting Brahmsian hearing, but it is certainly not notable for any originality or distinctiveness. A French 'Cellist and pianist, also new to records, play it expressively, but the performance as well as the derivative work itself lacks conviction and force.

Cowell: Two Chorales & Ostinato. Josef Marx (oboe) & Vivian Fine (piano). **Beyer: Suite for Clarinet & Bassoon.** Rosario Mazzeo & Raymond Allard. 2 sides, 12" disc, No. NMQR-1413, price \$2.00.

The latest New Music Quarterly Recording features excerpts from the *Three Ostinati with Chorales* by the founder of the society, who characterized them as "mildly humorous take-offs on all sorts of neo-classicism." The humor is mild indeed in the chorales, but the Ostinato is a superbly rakish Irish jig and the oboe playing is excellent. The other side presents the first recorded representation of Johanna Magdalena Beyer the second and four movements of a Clarinet & Bassoon Suite in which Miss Beyer seems to take her neo-classicism not only seriously, but positively lugubriously. The recording (by Musicraft) is first-rate throughout.

Daquin: L'Hiromelle. See under **Chambonnieres: Chaconne & Rondeau.**

Debussy: Nocturnes—Nuages, Fêtes, Strènes (7 sides).

Debussy: Le Martyre de Saint-Sebastien—Fanfare & Dukas: La Péri—Fanfare (1 side). Orchestre des Festivals Debussy conducted by Désiré Inghelbrecht. 4-12" discs, Nos. C-P69315/8D, in Set CM-344, list price complete with album \$6.00. (Parcel Post prepaid to any part of the U. S. A.)

The only other complete versions of the *Nocturnes* are the oldish sets by Pierné (D-25544/6) and Coppola (G-W947/9); neither they nor the various discs of the *Nuages* and *Fêtes* only are any too good. The present set was made by Pathé several years ago and does not compare with the latest Pathés in recording excellence, nor is the orchestra entirely first-rate. Nevertheless this is more than the best of several bad bargains, for Inghelbrecht's reading is a miracle of subtlety and delicate coloring. Even the lack of forceful, crystal-clear modern recording is almost an advantage in that it enhances the atmospheric magic of this most Debussyan of music. With all its technical flaws it can be recommended as one of the most satisfactory works in the entire recorded Debussy orchestral repertory. (The *Fanfares* on the last side are of little importance except for their novelty.)

Debussy: Golliwogg's Cake-Walk (Children's Corner No. 6) & Pierné: Marche des petits faunes (from "Cydalise et le Chèvre-Pied"). H. M. Grenadier Guards Band conducted by Captain George Miller. 2 sides, 10" disc, No. C-395M, price 75c.

A pair of dashing band performances of these little favorites that put to shame many of the routine orchestral versions in which they are so often heard.

Dowland: Come heavy sleep & Come again. See under **Collections (Music of the Renaissance).**

Dowland: Go chrystal teares. See under **Collections (L'Anthologie Sonore Vol. 6).**

Dukas: La Péri—Fanfare. See odd-side of **Debussy: Nocturnes.**

Dvorak: Humoresque, Op. 101, No. 7 (arr. Kreisler) & Tchaikovsky: Andante Cantabile (from the D major Quartet, Op. 11, arr. Kreisler). Fritz Kreisler (violin) & Franz Rupp (piano). 2 sides, 12" disc, No. V-15217, price \$2.00.

The new Kreisler versions of the favorite tunes replace his old performances on V-6692 and V-6184*. The violin tone is silkier than ever in these modern recordings, but sentimentality and slurred phrasing are laid on with an unsparing hand. Emphatically for popular consumption only.

d'Erlanger: Les Cent Balsers—Ballet. London Symphony Orchestra conducted by Antal Dorati. 4 sides, 2-12" discs, Nos. V-12735/6, in Set VM-511, price complete with album \$3.50.

One of the Victor special ballet releases; received too late for notice this month, it will be reviewed in the January *Record Supplement*.

Falconieri: Occhietti amati & Pergolesi: Se tu m'ami. Conchita Supervia (soprano, in Italian) with orchestral accompaniments. 2 sides, 10" disc, No. 20550, price 50c.

One of these old Italian airs (that by Pergolesi) is familiar; the other is an only recording. Both are welcome on a domestic re-pressing of P-R020257, for despite the ever-present Supervia tremolo, she sings well and the songs themselves have an undying melodic fragrance and appeal.

Farnaby: Rosasolis. See under **Byrd: The Bells.**

Fauré: En Prière & Noel, Op. 43. George Thill (tenor, in French) with piano accompaniments by Maurice Fauré. 2 sides, 10" disc, No. C-4218M, price \$1.00.

Another of M. Thill's invariably excellent contributions to the Fauré song discography. *En Prière* (text by Bordèse) has been recorded before by Panzéra (G-DA4887), but the timely, if less distinctive *Noel* (text by Victor Wilder) is a first gramophonic edition.

Finck: *Wach auf & Ach herzigs Herz.* See under Collections (L'Anthologie Sonore, Vol. 6).

Fioroni: *Angelus Domini descendit de Coeli* (5-pt., *Liturgia Ambrosiana*). Milan Cathedral Chorus (in Latin conducted by Marziano Perosi; organ accompaniments by Adolfo Bossi, 10" imported disc, No. G-EG6290, price \$1.50).

The same group that recorded the Bernabei and Marenzio Perosi works reviewed above also gives us the first recorded representation of Giovanni Andrea Fioroni (1704-1779), a minor Italian composer of church music in the Ambrosian style. Unfortunately the interest of the music itself is largely negated by the coarse singing and the abominable organ that is used for accompaniment.

Fischer: *Suite from "Le Journal de Printemps."* See under Collections (L'Anthologie Sonore, Vol. 6).

Foster: *Sixteen Songs.* Frank Luther & the Lyn Murray Quartet with Piano, Violin, Guitar, & Banjo. 10 sides, 5-10" discs, Nos. D-1996/2000, in Set D-15, price complete with album \$2.25.

My Old Kentucky Home & Beautiful Dreamer (D-1996)

Old Folks At Home (Swanee River) & I Dream of Jeanie with the Light Brown Hair (D-1997)

Old Black Joe, De Camptown Races, Uncle Ned, Ring De Banjo (D-1998)

Come Where My Love Lies Dreaming, Oh! Boys Carry Me 'Long, Some Folks Do, Old Dog Tray (D-1999)

Massa's in de Cold Cold Ground, Nelly Bly, Hard Times Come Again No More, Oh! Susanna (D-2000)

Stephen Foster has not fared too well on records: the old Shilkret "Melodies" Set (VM-C2) suffered from a bad case of "arrangeritis": the Richard Crooks-Balladeers Quartet album (VM-354) was much better, but the soloist's concert technique was not too happily suited to these simple, folkish airs, Frank Luther may be no virtuoso, but he has exactly the easy, unaffected style called for here. This is an attractive collection and not the least of its merits is the admirable accompanying leaflet by John Tasker Howard, author of *Our American Music* and *Stephen Foster, America's Troubador*.

Melchoir Franck: *Pavana, Tanz, Intrada.* See under Collections (L'Anthologie Sonore, Vol. 6).

Gaubert: *Les Chants de la Mer.* Paris Symphony Orchestra conducted by Philippe Gaubert. 4 sides, 2-12" discs, Nos. C-69335/6D, in Set CM-X109, price \$3.25

Gaubert is a familiar name to gramophiles as a conductor, but few—in this country at least—know him as a composer.

His major recorded work is a sea evocation, a triptych comprising *Chants et parfums, mer colorée; La ronde sur la falaise* (Scherzo); and *Là-bas, très loin sur la mer*. It is skillfully written and scored in orthodox impressionist style, and well played here, although the age of recording is obvious and the disc surfaces rougher than we expect from Columbia.

Gershefski: *New Music for Piano.* Edwin Gershefski (piano). **Strang:** *Sonatina for Clarinet Alone.* Robert McBride (clarinet). 2 sides, 12" disc, No. NMQR-1312, price \$2.00

This disc of two hitherto unrecorded American compositions and composers was released a few months ago but somehow escaped attention in these pages. Edwin Gershefski was born in 1909; Gerald Strang in 1908. The former's *New Music* is a set of little sketches, blithe and acrid, but so improvisatory in character as to make a very indeterminate impression. The Strang *Sonatina* for unaccompanied clarinet has sharper outlines, considerable piquancy in the perky Allegros, and some expressiveness in the pastoral Adagio. But it is chiefly notable for the fine playing by McBride (a talented composer in his own right) and the clear recording of the various registers of the instrument.

Gershwin: *Rhapsody in Blue* (arr. 2 Pianos, Iturbi). José & Amparo Iturbi. 4 sides, 2-12" discs, Nos. V-15215/6, in Set VM-517, price complete with album \$4.50 (Parcel Post prepaid to any part of the U. S. A.).

After the splendid recorded performance of the *Rhapsody* by Sanroma and the Boston "Pops" Orchestra (VM-358), it would seem that any other disc version would be quite superfluous. And despite the tremendous popularity of the Iturbis' two-piano reading, and the skill with which it is recorded here, I still commend the Sanroma set to Gershwin admirers. However, many of those who have heard Iturbi and his sister play the work in concert undoubtedly want a permanent record of their performance, and they are sure to welcome the present discs with enthusiasm. The recording is clear and brilliant, but it does not capture the authentic piano tone as well as some others of the last year or two.

Ghirardellus: *Tosto che l'alba.* See under Collections (L'Anthologie Sonore, Vol. 6).

Gómez: *Suite Andaluza.* Guillermo Gómez (guitar). 4 sides, 2-10" discs, Nos. C-3164/5X, price \$1.50 the pair.

Four attractive tonal snap-shots of the old Spain: *Trianerias, Bulerias, Granadinas*, and *Zambra Gitana*, all authentic Andalusian folk tunes simply and effectively set by Sr. Gómez, and played with deft virtuosity and vivacity.

Gomolka: *Psalm 77.* See under Collections (L'Anthologie Sonore, Vol. 6).

Gregorian Chants in Polyphonic Arrangements by Joseph Noyen. "Le Campanile" Chorus of Notre-Dame d'Auteuil directed by Dom B. de Malherbe, O.S.B. (organ accompaniments on the second disc by Joseph Noyen). 4 sides, 2-12" imported discs, Nos. C-DFX155/6, price \$4.00 the pair.

Media Vita (Mode IV) & Christus Resurgens (Mode II). Unacc. Chorus. (C-DFX155).

Spiritus Domini (Introit for Pentecost, Mode VIII), Kyrie "Lux et Origo" (Mode VIII), Gloria (Easter, Mode IV). Chorus & organ. (C-DFX156).

Re-listing two unusual discs of plain chants fitted with polyphonic settings and—in the second—organ accompaniments by Joseph Noyen. The singing does not reach the pure heights of magical tranquility we find in the superb Solesmes and Montreal Seminary albums, but it is marked by extreme clarity and eloquence, and is excellently recorded throughout.

Grieg: Peer Gynt Suite No. 1, Op. 46. Philharmonic Orchestra, Paris, conducted by Désiré Inghelbrecht. 4 sides, 2-12" discs, Nos. C-P69329/30D, in Set CM-X110, price complete with album \$3.25.

Inghelbrecht again (cf. the Debussy *Nocturnes* review above), and again demonstrating that he is a conductor who should be better known and more widely appreciated. Even in the hackneyed *Peer Gynt* pieces his sensitive, lyric touch gives a distinction to the performances that few—on records or off—can match. The Pathé recording, like the reading itself, is transparently clear.

HANDEL

Handel: Concerto Grosso (Oboe and Orchestra) in B flat major. Leon Goossens & London Philharmonic Orchestra conducted by Eugene Goossens. 2 sides, 12" imported disc, No. G-C2993, price \$2.00.

I'm sure many record buyers share my feeling that any disc with *Leon Goossens*, Oboe on it needs no further recommendation. But this is a special jewel even among the Goossens treasures. Leon's oboe was never jauntier or more spicily expressive (and surely never better recorded), brother Eugene provides flawless orchestral collaboration, and Handel steals the show even from the star with a magnificent piece of music (No. 1 of three Oboe Concertos, *Collected Works*, Vol. 21, Page 85). This is the first time it's been recorded, but even on first hearing one feels that it has been known and loved all one's life. In short, this disc is not merely recommended, it's italicized as an emphatic must!

Handel: Dettingen Te Deum—Prayer (arr. French) & von Vecsey: Caprice No. 2 ("Cascade"). Ossy Renardy (violin) & Walter Robert (piano). 2 sides, 10" disc, No. C-17119D, price \$1.00.

Eighteen year old Mr. Renardy's first recording (Corelli Sonata in E minor, Op. 5, No. 8, on C-69152D) was praised in the May *Record Supplement* for its unaffected, clean-cut playing demonstrating that Renardy had outgrown prodigy class and was to be ranked as a mature artist from whom we would hear much more. Here his skill is demonstrated again, if in somewhat less notable material: Flesch's transcription of the alto air, *Vouchsafe, O Lord*, from the "Dettingen" Te Deum, and a Caprice by the late Ferenc von Vecsey that the composer once recorded himself on PD-62716.

Handl: Adoremus Te Jesu Christe; Greek Liturgy; Nunc Dimittis (arr. Tchesnokov) & Gloria (arr. Tchesnokov-Cain). Augustana Choir (unacc., in Latin & English) conducted by Henry Veld, 2 sides, 12" disc, No. V-15214, price \$2.00.

Handl is not a misprint for Handel, but the name of a great old composer in his own right, Jacob Handl, also known as Gallus, who lived 1550-1591 and wrote many fine choral works. The best-known work, *Ecce quomodo moritur*, has previously been the only recorded example. The present *Adoremus Te* is nearly equally fine, but the Augustana Choir—for all its vigor and the brilliant recording—is somewhat tremulous here, and less effective than in the jubilant examples of Greek Liturgical choruses on the other side.

Haydn: Trio No. 5 in E flat major. See under *Collections (L'Anthologie Sonore, Vol. 6)*.

Inghelbrecht: La Nursery Suite No. 3 (Dernières Nurseryseries). Symphony Orchestra conducted by Désiré Inghelbrecht. 2 sides, 12" disc, No. C-P69339D, price \$1.50.

Here we have M. Inghelbrecht as composer as well as conductor, and one finds the same delicacy of touch and piquancy of imagination in these settings of French nursery tunes that one met in his performances of the Debussy *Nocturnes* and Grieg *Peer Gynt Suite* reviewed above. In his *Nursery Suites* (the first two of which have also been recorded, but now are unfortunately withdrawn), Inghelbrecht does for French children's airs what Roger Quilter did for similar English tunes in his *Children's Overture*, but does it far more skillfully. Most of the airs here may be unfamiliar to Americans—*Le p'tit Christophe*, *Quand j'étais petite fille*, *Dancez Bamboula*, *Jean de la lune*, *Le p'tit marchand d'allumettes*—but no one, whatever his age or nationality, can fail to be charmed by both the heart-warming melodies and the exquisite sensibility with which they have been scored and are played and recorded.

Jacopo da Bologna: Fenice fu. See under *Collections (L'Anthologie Sonore, Vol. 6)*.

Jones: Farewell deare love. See under *Collections (L'Anthologie Sonore, Vol. 6)*.

Ketelbey: In Holiday Mood—Suite (On the Promenade, Down the Stream, The Illuminated Fête) (3 sides) & Sunbeams and Butterflies. London Palladium Orchestra conducted by Clifford Greenwood. 2-12" imported discs, Nos. G-C3023/4, price \$4.00 the pair.

The Richard Strauss of salon and movie music is more sparing of his juicy tunes and sonorities than usual, writing in orthodox musical revue style in this lightweight, but sparkling *Holiday Mood Suite*. Monty Litter is the solo pianist in the salon *divertissement* on the odd-side.

KERN

Kern: Musical Shows Selections. Victor Light Opera Company (vocalists & orchestra) conducted by Leonard Joy. 12 sides, 6-12" discs, Nos. V-12413/8, in Set VM-C31, price complete with album \$9.00 (Parcel Post prepaid to any part of the U. S. A.).

Very Good Eddie & The Girl from Utah (V-12413)

Leave It To Me & Oh Boy (V-12414)

Show Boat (V-12415, 2 sides)

Sunny, The Night Boat, Good Morning Dearie; & Sweet Adeline (V-12416)

Sally & Cat and the Fiddle (V-12417)

Roberta & Music in the Air (V-12418)

There is less of the broadcast hour touch in this hit anthology than in the Gershwin Memorial Album (VM-C29, reviewed in the October *Record Supplement*). The arrangements (by Joy, Sydney Green, and Myron Rapoport) and performances seldom rise much above the level of good theatrical routine, but the touch is crisp throughout and there are no glaring lapses of taste. The vocal soloists are Dorothy Chapman, Marie Louise Quevli, Felix Knight, and Alon Holt, and they—with a small chorus—sing with reasonable straightforwardness. But the real distinction of the set lies in the music itself: straight commercial stage writing, to be sure, but revealing in almost every line the hand of a master craftsman. And occasionally Kern is more than even a superb tunesmith: a genius of light music and a composer of authentic Americana that will be sung and loved long after most of the effusions of our so-called serious and "art" native composers have been deservedly forgotten.

Krueger: Die Gerechten werden weggerafft. See under Collections (L'Anthologie Sonore, Vol. 6).

Lully: Atys—Les songs agréables. See under Chabonnieres: Chaconne & Rondeau.

Mascagni: Lodoletta—Se Franz dicesse il vero. See reverse-side of Cileá L'Arlesiana—Lamento.

Massenet: Le Cid—Ballet Music. Grand Orchestra Symphonique conducted by F. Ruhlmann. 4 sides, 2-10" discs, Nos. C-P17116/D, list price \$2.00 the pair.

A brightly vivacious version of the Cid ballet music, comprising the *Castillane*, *Andalouse*, *Aubade*, *Madrilène*, and *Navarraise* (omitting the *Aragonaise* and *Catalane*). Light stuff, but done by Ruhlmann with true Gallic verve and sparkle.

Mettus: Dnieper Water Power Station. See under Collections (Russian Modern Music)

Milan: Durandarte. See under Collections (Music of the Renaissance.)

Morley: It was a lover and his lass. See under Collections (Music of the Renaissance).

Morley: Since my tears. See under Collections (L'Anthologie Sonore, Vol. 6)

Mossolov: Steel Foundry. See under Collections (Russian Modern Music).

Moussorgsky: Boris Godounov—Prayer & Death of Boris, Act IV. Feodor Chaliapin (bass, in Russian) with Royal Opera House Orchestra conducted by Vincenzo Bellezza. 2 sides, 12" disc, No. V-15177, price \$2.00.

Reviewed from the imported pressing (G-DB3464) in the September *Record Supplement*, now re-pressed to supersede—or perhaps better, augment—the more familiar Chaliapin *Farewell and Death of Boris* (V-6724), a studio recording of 1927. The present recording was made at an actual Covent Garden performance, July 4, 1928, and begins with the Prayer, "O, my God" (somewhat after "Farewell, my son") and continues uncut through the death of Boris to the end of the scene which—in the Rimsky-Korsakov edition—is also the end of the opera. Essential to every Boris collection and another monument to Chaliapin's incomparable art.

MOZART

Mozart: Le Nozze di Figaro—Porgi amor, Act II & Dove sone, Act III. Tiana Lemnitz (soprano, in Italian) & Belin Philharmonic Orchestra conducted by Bruno Seidler-Winkler. 2 sides, 12" disc, No. V-15178, price \$2.00.

Reviewed from the imported pressing (G-DB3462) in the August *Record Supplement* and again as a special Victor release in the October issue; now issued regularly and again to be singled out as one of the most remarkable operatic recordings.

Mozart: Sonata (Two Pianos) in D major, K. 448. Jean Wiener & Clément Doucet. 4 sides, 2-12" discs, Nos. C-P69324/5D, in Set CM-X106, price complete with album \$3.25.

This is the first recording of the popular Mozart two-piano sonata (released in France nearly a year ago as PAT-PAT94/5), but it reaches these shores a half-year or so after the Grace Castagnetta and Milton Kaye version (TI-1302/3, reviewed in the May and June Record Supplements). At that time I said I didn't think the Timely pianists had much to fear even from so redoubtable a team as the Frenchmen, best-known for their adventures in popular music, but skillful serious musicians as well. My guess was a good one: the present set has some notable merits of restraint and lyricism, but it lacks the vivacity and zest of the Castagnetta-Kaye performance, and the piano tone is romantically recorded here in contrast with the vigorous strength and authentic sonority of the Timely version.

Mudarra: *De la sangre de tus nobles*, etc. See under Collections (Music of the Renaissance).

Paganini: *Caprice in D major, Op. 1, No. 20* (arr. Kreisler). See reverse-side of **Brahms:** *Hungarian Dance No. 4*.

Pergolesi: *Se tu m'ami*. See reverse-side of **Falconeri:** *Occhietti amati*.

Perosi: *Resurrexit*. See reverse-side of **Bernabei:** *Alma Redemptoris Mater*.

Pienné: *Marche des petits faunes*. See reverse-side of **Debussy:** *Golliwogg's Cake-Walk*.

Pierre de Molins: *De ce que fol pense*. See under Collections (*L'Anthologie Sonore*, Vol. 6).

PUCCINI

Puccini: *La Bohème* — Complete Opera in 4 Acts. La Scala Soloists, Chorus & Orchestra conducted by Berrettoni. 26 sides, 13-12" discs, Nos. V-12385/97, in Sets VM-518/9, price complete with 2 albums & text \$19.50 (Parcel Post prepaid to any part of the U.S.A.).

THE CAST

Rodolfo	Beniamino Gigli
Mimi	Licia Albanese
Musetta	Tatiana Menotti
Marcello	Afro Poli
Colline	Duilio Baronti
Schaunard	Aristide Baracchi
Benoit & Alcindero	Carlo Scattola
Parpignol	Nello Palai
Chorus Master	Vittore Veneziani
Conductor	Umberto Berrettoni

The new *Bohème* set supersedes the 1928 Victor album VM-35 and probably the Columbia version (Operatic Set No 5) as well purely on the strength of its recording

excellence. The cast too is more exciting, largely on the strength of Gigli's name, but the actual singing marks little if any advance on that in the earlier versions. Gigli is Gigli, and you like him, you will undoubtedly be fully satisfied with this performance, but I do not feel that either his powerful, assured reading or the less distinctive interpretations of the supporting cast are marked by any notable degree of artistry. Albanese, as Mimi, is decidedly uneven; some of her shrillness in the first acts disappears in Act IV, but even here there is little to compare with the excellence of both stars and ensemble one finds in the great Beecham version of Act IV only (CM-274). But by ordinary standards, the new set is an effective Italianate performance, splendidly recorded, and one that should be popular among opera-goers.

Purcell: *Air, Gavotte & Minuet in G major, Siciliana in G minor*. Alfred Cortot (piano). 2 sides, 10" imported disc, No. G-DA1609, price \$2.00.

The Minuet comes from the Harpsichord Suite No. 1 with the Minuet from Suite No. 8 as a Trio. The other dances are not identified on the label.

A purist may object to this sort of synthetic combination of pieces taken from various suites, but the music itself is sure to charm away any such cavilling. Cortot plays these little dances and airs with limpid simplicity and he is recorded with flawless transparency: Purcell speaks for himself and mightily persuasively! An enchanting little disc and one I particularly recommend to those surfeited with the rich wines of the piano works of Chopin, Schumann, Brahms, and Debussy, as a draught of clear pure water from one of the most invigorating springs in all music.

Ravel: *Don Quichotte à Dulcinée* (3 Songs) & *Ronsard à son aïe*. Martial Singher (baritone, in French) with orchestra conducted by Piero Coppola. 2-10" discs, Nos. V-4404/5†, price \$2.00 the pair.

The *Don Quichotte* group comprises three songs to texts by Paul Morand: *Chanson romantique*, *Chanson épique*, and *Chanson à boire*; it was recorded on November 20, 1934, under the supervision of Ravel, a few days before the public première of the cycle. We have had imported pressings (G-DA4865/6) of Martial Singher's masculine yet expressive performances for two or three years, but the recording still sounds first-rate, and these two discs make a notable addition to the American Ravel catalogue.

Refice: *Cecilia-L'Annuncio & La Morte di Cecilia*. Claudia Muzio (soprano, in Italian) with orchestra conducted by Licinio Refice. 4 sides, 2-12" discs, Nos. C-9148/9M, in Set CM-X112, price complete with album \$3.25.

Each aria takes two record sides. The first has been available for several years as C-9089M and is now re-listed and

combined with the expressive *Death of Cecilia* air to form an album representing the religious opera of Licinio Refice (1885 —) in which Muzio appeared in Italian and South American opera houses. The set is particularly interesting to Muzio admirers for it is one of the best recorded representations of the late soprano.

Reger: Waldeinsamkeit & Zum Schlafen. See reverse-side of Brahms: *Feldeinsamkeit*.

Respighi: Gli Ucelli (The Birds) Suite. Brussels Royal Conservatoire Orchestra conducted by Désiré Defauw. 4 sides, 2-12" discs, Nos. C-69331/2D, in Set CM-X108, price complete with album \$3.25.

Preludio (after B. Pasquini), **La Colomba** (after J. de Gallot), **La Gallina** (after Rameau), **L'Ustignolo** (after an Anonymous English Composer), **Il Cuccu** (after Pasquini)

Columbia has been a long time getting around to re-pressing this suite, for it has been available on imported pressings (CLX411/2) for some seven years. But if the recording does not compare with that of today, it is clean and vibrant, ably equal to the demands made on it by the small orchestra called for by the composer. And the work itself ranks with Respighi's *Antiche Danze ed Arie* suites among his finest compositions, bearing re-hearing far better than the bombastic *Pines and Festivals of Rome*.

Richter: Trio No. 3 in A major—Larghetto. See under *Collections* (L'Anthologie Sonore, Vol. 6).

Rimsky-Korsakov: Scheherazade — Symphonic Suite. Op. 35. London Philharmonic conducted by Antal Dorati. 10 sides, 5-12" discs, Nos. V-12363/7, in Set VM-509, price complete with album \$7.50 (Parcel Post prepaid to any part of the U. S. A.).

We could do with a new *Scheherazade*, for the best of the available recordings, Stokowski's (VM-269) is three years old and not entirely satisfactory. But it still sounds much too good to be displaced by the present set, which apparently is designed especially for ballet performance (Dorati is one of the conductors of the Russian Ballet and this is one of Victor special ballet releases). As such it has considerable merit, but its rather rigid and unimaginative reading, its lack of the orchestral opulence and nuance of color so essential to Rimsky's kaleidoscopic score rule it out of serious consideration by the average listener.

Rosenmüller: Suite in C major. See under *Collections* (L'Anthologie Sonore, Vol. 6).

Rousseau: Interlude, Le Devin du Village—Four Airs de Colette. See under *Collections* (L'Anthologie Sonore, Vol. 6).

D. Scarlatti: Sonatinas in A major, L. 345 & C minor, L. 407. Yella Pessl (harpsichord). 2 sides, 10" disc, No. V-1942, price \$1.50.

The Longo identification numbers given above are not to be found on the record label, and again it seems reasonable to ask why such essential information should be omitted. Luckily, in this case both sonatinas have been recorded before, so it was possible to trace them without weary hours poring over the eleven volumes of the Longo Edition. The C minor piece was done before by Miss Pessl herself in the collection of fifteen Sonatinas made a couple of years ago for Columbia (CM-298), but this time she plays it much more rapidly and decisively, apparently on a different harpsichord. The A major Sonatina, done before only in a piano version by Levitzki (G-E537), again is played at top speed and while both Pessl performances are of virtuoso brilliance, she loses much of the humor and lyricism of the music, nor is the harpsichord tone—at least as recorded—particularly attractive or interesting. These are dashing Scarlattian exercises, but nothing more.

D. Scarlatti: Donne di Buon Umore (orch. Tommasini). London Philharmonic Orchestra conducted by Eugene Goossens, 4 sides, 2-12" discs, Nos. V-12377/8, in Set VM-512, price complete with album \$3.50.

Reviewed from the imported pressings (G-DC2864/5) in the April 1938 *Record Supplement*, now re-pressed as a special ballet release. Superseding Goossens' earlier version (V-11425) of *The Good-Humored Ladies Suite*, the present set includes the expressive B minor Sonatina, L. 33 (Side 2), missing in the two sided recording, and adds the "Cat's Fugue" (G minor Sonatina, L. 499), the first few bars of the Sonatina in A major, L. 468, and the Sonatina in G major, L. 209 (Side 3). The additions are of course taken from Tommasini's ballet score, but are not usually included in concert suites. The augmented set is more than ever a tribute to Tommasini's genius in capturing exactly the spirit of Scarlatti's incomparable pieces and to the interpretative genius of Goossens in setting them forth in capital style. Cleanly and vigorously recorded and played, this set should long remain the definitive gramophonic version of the ballet suite.

Schein: Die mit Tränen säen. See odd-side of Buxtehude: *Missa Brevis*.

Schein Banchetto Musicale—Suite No. 14. See under *Collections* (L'Anthologie Sonore, Vol. 6).

Schmid: Passamezzo Ungaro Saltarello Suo. See reverse-side of Byrd: *The Bells*.

SCHUBERT

Schubert: Sonata (Piano) No. 11 in G major, Op. 78. Kurt Appelbaum, 8 sides, 4-12" discs, Nos. MC-1093/6, in Set MC-26, price complete with album \$6.50 (Parcel Post prepaid to any part of the U. S. A.).

Musicraft has distinguished itself not only by recording many a rare work that the larger companies would never have the courage or imagination to put on discs, but also

by bringing us a number of highly gifted young artists, at present perhaps none too widely known, but whose distinctive talents are sure to lift them to a place of preeminence in the musical world before many more years. Kurt Appelbaum is one of these and a single hearing of the present records is convincing testimony to the fact that he is one of those few pianists who is equipped not only with sure technical mastery, but with the rarer gift of true musical insight and interpretative sensibility. The great G major Sonata, one of Schubert's finest piano works, was recorded a good many years ago by Pouishnoff (CM-92) and Hirt (PD-95206/9), but it is not only the superiority of the Musicraft recording that makes the new set a first choice. Mr. Appelbaum's performance is of such admirable musicianship and clean grace that this is likely to be the definitive gramophonic edition for a long time to come, and one of the starred sets in every Schubertian library.

Schubert: Sonata (Arpeggiatore or 'Cello & Piano) in A minor. Emanuel Feuermann ('cello) & Gerald Moore (piano). 5 sides, 3-12" discs, Nos. C-69341/3D, in Set CM-346, price complete with album \$4.50 (Parcel Post prepaid to any part of the U.S.A.).

This is the famous "Arpeggiatore" Sonata of 1824, written for a then recently invented six-stringed viol or guitar-violoncello. It has been recorded before in 'cello-piano versions by Fournier & Hubeau (G-L1037/8, May 1938 Record Supplement), Hoelscher & Ney (G-EH920/1), and in a 'cello-orchestral version by Cassad6 (CM-139). Feuermann plays it beautifully but with an excess of luscious tone. I prefer the less sweetened, more masculine and buoyant reading of Fournier.

Schumann: Carnaval, Op. 9 (Russian Ballet Orchestral Version). London Philharmonic Orchestra conducted by Eugene Goossens. 6 sides, 3-12" discs, Nos. V-12379/81, in Set VM-513, price complete with album \$5.00 (Parcel Post prepaid to any part of the U.S.A.).

Reviewed from the imported pressings (G-C2916/8) in the January 1938 Record Supplement, now re-pressed as part of Victor's special ballet release. The orchestral version of Schumann's piano work is given a crisp, vivacious, and vibrantly recorded performance by the ever dependable Goossens, and the new set effectively supersedes the old one by Sir Landon Ronald on G-D1840/2.

Schütz: Selig sind die Toten. See under Collections (L'Anthologie Sonore, Vol. 6).

Senfl: Also heilig ist der Tag & Kling Klang. See under Collections (L'Anthologie Sonore, Vol. 6).

Shostakovich: The Age of Gold—Russian Dance & Polka. See under Collections (Russian Modern Music).

Stradella (sic): Pietà, Signore (arr. Messner) & Verdi: Ave Maria (Ave Regina). Eida Noréna (soprano, in Italian & Latin) with orchestra conducted by J. Messner. 2 sides, 12" disc, No. V-15181†, price \$2.00.

One of the stragglers from the October Victor special release, and another of Mme. Noréna's triumphs of recorded singing. The Church Air attributed to Stradella is generally considered to have been written by either Rossini or Niedermeyer, but whoever was the actual composer, it is an eloquent supplication. The *Ave Maria*, an independent aria, written in 1880, has been recorded before by Margarita Perras (G-C2794) in a version employing a chorus in addition to the solo soprano and string orchestra Verdi called for. Both performances are good, but Noréna's is particularly interesting as a companion disc to her superb *Ave Maria* from *Otello* (G-DB5051).

Strang: Sonatina for Clarinet Alone. See reverse-side of Gerschetski: *New Music for Piano*.

Szamatulski: Evening Prayer. See under Collections (L'Anthologie Sonore, Vol. 6)

TCHAIKOVSKY

Tchaikovsky: The Nutcracker Suite, Op. 71a. London Philharmonic Orchestra conducted by Eugene Goossens. 6 sides, 3-12" imported discs, Nos. G-C2922/4, price \$6.00 (plain 3-pocket album 50c additional).

Tchaikovsky: The Nutcracker Suite, Op. 71a. Decca Little Symphony Orchestra conducted by Alexander Smallens. 6 sides, 3-10" discs, Nos. D-23071/3, in Set D-23, price complete with album \$2.75.

Stokowski's (VM-265) has been the favorite version of the popular *Casse-Noisette* Suite since its release in 1935. The present Goossens performance is hardly as opulent or brilliant, but it is played and recorded with superior clarity, geniality, and lyric delicacy. So sensitive and restrained a reading will probably never become a best-seller, but it fits the graceful work like a glove and should be a first choice for all who do not care for the conventional war-horse type of performance. The Decca set does not compare with those of Goossens and Stokowski in musical or technical excellence, but as an avowedly simplified version specifically designed for children, it is a deft job and has the merit of low cost and an attractive little album.

Tchaikovsky: Overture Solennelle "1812", Op. 49. Boston "Pops" Orchestra conducted by Arthur Fiedler. 4 sides, 2-12" discs, Nos. V-12411/2, in Set VM-515, price complete with album \$3.50.

Of the seven or so previous versions of the *Eighteen-Twelve* (not counting band and choral arrangements), the best has been Stokowski's, dating back to 1932, — which offers top ranking to the first good modern recording. Mr. Fiedler, with the full resources of Victor's Symphony Hall recording and a characteristically decisive and plangent perform-

ance, takes brilliant advantage of his opportunity, and the superiority of this set is not likely soon to be challenged.

Tchaikovsky: Quartet (Strings) in D major, Op. 11—Andante Cantabile (arr. Kreisler). See reverse-side of **Dvorak: Humoresque, Op. 101, No. 7.**

Valderrábano: Señora, si te olvidaré, etc. See under **Collections (Music of the Renaissance).**

Vecsey: Caprice No. 2 ("Cascade"). See reverse-side of **Handel: Dettingen Te Deum—Prayer.**

Verdi: Ave Maria (Ave Regina). See reverse-side of **Stradella: Pietà, Signore.**

Victoria: O vos omnes. See reverse-side of **Brahms: Ach lieber Herre Jesu Christ.**

WAGNER

Wagner: Der fliegende Holländer—Overture (3 sides) & Tannhäuser—Einzug der Gäste (Grand March), Act II. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs, Nos. C-69326/7D, in Set CM-X107, price complete with album \$3.25

A first-rate modern recording of *The Flying Dutchman* Overture has been needed almost as badly as anything in the Wagnerian discography. None of the some eleven older versions is adequate today (although that by Dr. Muck—G-D2027/9—was a great reading). Beecham's is the first of three new recordings to reach us, and while I have not heard the others (by Tietjen for Telefunken and by an anonymous conductor for French Columbia), both are two-sided versions and the probabilities are slight that they even come close to the present three-sided performance, one of the most impressive of Beecham's long series of gramophonic triumphs. Which is to say it is absolute tops in rousing performance, darkly dramatic interpretation, and full-blooded recording.

Wagner: Parsifal—Amfortas! Die Wunde!, Act II (2 sides) & Nur eine Waffe taugt, Act III (1 side); Lohengrin—Abschied, Mein lieber Schwan!, Act III (1 side). Lauritz Melchior (tenor, in German) & Philadelphia Orchestra conducted by Eugene Ormandy. 2-12" discs, Nos. V-15212/3, in Set VM-516, price complete with album \$4.50 (Parcel Post prepaid to any part of the U.S.A.).

It is good to have Melchior back in the release lists again, contributing some of his finest performances to the Wagnerian recorded repertory that has been unaccountably neglected of late. The *Parsifal* excerpts are particularly welcome, for the few existing versions were scarcely adequate at best. Melchior is in magnificent form and he is given superb accompaniments and recording. Even in the

often recorded *Lohengrin Farewell*, he surmounts brilliantly the sterner competition, and gives us what must unquestionably be ranked as the definitive gramophonic edition. Nor is it too much to say that of all the admirable Melchior Wagnerian discs, the present set takes outstanding precedence—a notable triumph for all concerned.

Wagner: Tannhäuser—Dich, teure Halle, Act II & Elisabeths Gebet, Act III. Tiana Lemnitz (soprano, in German) with the Berlin State Opera Orchestra conducted by Leo Blech. 2 sides, 12" imported disc, No. PD-67058, price \$2.50.

Not a new release, but one that deserves re-listing in the light of the current growth of interest in this amazing soprano now recording for H.M.V. (cf. the review of her *Nozze di Figaro* airs elsewhere in this issue). Although the present disc was one of her first, done about the same time as her famous *Freischütz* coupling (B-95032), it is a perfect introduction to one of the finest voices of our time and incidentally the best coupling of these oft-recorded airs.

Wagner: Tristan und Isolde—Vorspiel, Liebesnacht, Liebestod ("Symphonic Synthesis" arr. Stokowski). Philadelphia Orchestra conducted by Leopold Stokowski. 9 sides, 5-12" discs, Nos. V-15202/6, in Set VM-508, price complete with album \$9.00 (Parcel Post prepaid to any part of the U.S.A.).

Dr. Stokowski's earlier "synthesis" of *Tristan* in the form of a symphonic poem skillfully pieced together from various parts of the opera was released six years ago (VM-154), and is now superseded by a slightly different and more extensive version. Here the Prelude occupies the first three sides. Side 4 begins with the Introduction to Act II through (with a cut of a few bars) the fanfares that usher in Isolde's appearance, jumping smoothly to the Love Scene, beginning some 15 bars before Tristan's "O sink' hernieder," and continuing (Sides 5 and 6) through the duet and Brangäne's Warning (with the vocalists' parts transcribed to orchestral instruments). The *Liebestod* music begins part way through Side 7, utilizing part of the Act II passages as well as those at the end of Act III. Instead of following the regular ending, as in the old set, Stokowski here breaks off the *Liebestod* at the climax, nineteen bars before the end and substitutes the brief but extremely powerful and incisive close of Act II.

Orthodox Wagnerians may call all this sound-track editing, which is true enough, but the composer himself had a prophetic eye on the films when he wrote, and while this may be film-style Wagner, it is highly characteristic and concentrated Wagner both in the editing and the glowing, impassioned recorded performance.

Williaert: Con lagrime e sospir. See under **Collections (Music of the Renaissance).**

Zielinski: In monte Oliveti & Per signum crucis. See under **Collections (L'Anthologie Sonore, Vol. 6).**

COLLECTIONS

L'Anthologie Sonore, Volume 6. Artist Director: Dr. Curt Sachs. 20 sides, 10-12" discs, Nos. AS-51/60, price complete with album \$20.00 (Parcel Post prepaid to any part of the U.S.A.).

Volume 5 of this notable series—one of the most significant of all gramo-musical achievements—was reviewed in the March 1938 *Record Supplement*. It is a pleasure to pay tribute again to the great work of Dr. Sachs and his many gifted collaborators, represented here by a new group of extraordinary works from the Golden Treasury of old music, most of it scarcely known even by name to the average concert-goer of today. Some of the contents of this set are of largely historical interest, but most of it is of uncommon musical significance, as alive and compelling to modern ears as if it had been expressly written for twentieth-century listeners. Happily, individual discs are obtainable, and if lack of funds or knowledge of some of the composers represented deters one from taking the whole set, I earnestly recommend sampling a few of the single records (especially the Krieger and Schütz choruses, the Haydn Trio, the Rousseau airs, and the Fischer and Rosenmüller Suites). And after hearing them I defy any true music-lover to rest content until he has heard and obtained many of the others in this and the previous volumes of *L'Anthologie Sonore*.

German Songs c. 1500. Heinrich Finck (1455-1527): *Wach auf & Ach herzigs Herz*; Ludwig Senfl (c.1492-1555): *Also heilig ist der Tag & Kling klang (Kommt her, Leute all)*. Basel Chamber Choir (unacc., in German) conducted by Paul Sacher. No. AS-51, \$2.00.

Seventeenth Century Trauermusik. Heinrich Schütz (1585-1672): *Motet "Selig sind die Toten"* & Johann Philipp Krieger (1649-1725): *Cantata "Die Gerechten werden weggerafft."* The Basel Chamber Choir (in German) conducted by Paul Sacher (unacc. in the Schütz motet: with gamba, bassoon & organ in the Krieger cantata). No. AS-60, \$2.00.

Convenience and significance both dictate consideration of the first and last records of the new Volume together and before the rest, for they bring us not only the finest chorus and choral recording yet available on discs, but they exemplify to perfection the true style of singing polyphonic works. Here are no heavy downbeats, no rigid domination of the bar-line, but a pure effortless flow of tone, stressed and phrased and colored with superb sensitivity. For me these two discs—and the side containing the magical Krieger cantata in particular—are the most exciting and delectable treasures the gramophone has brought us this year, indeed to be ranked with the most honorable recording achievements of any year. Even those attuned only to the inflated sonorities and thickly laid colors of a Wagner or Strauss cannot fail to be moved by these works, whose

simplicity is only seeming; whose sweetness and strength call again for my favorite quotation from Santayana: their "ecstasy without grimace, submission without tears, will hold heaven and earth better together—and hold them better apart—than could a mad imagination."

The Instrumental Suite at the Beginning of the Seventeenth Century. Melchior Franck (c.1573-1639): *Pavana, Tanz, Intrada & Johann Hermann Schein (1586-1630): Paduana, Gagliarda, Courante, Allemande, Tripla (Suite No. 14 from "Banchetto Musicale" 1617).* Brass Ensemble conducted by Curt Sachs. No. AS-57, \$2.00.

The Orchestral Suite Toward the End of the Seventeenth Century. Johann Kaspar Ferdinand Fischer (1650-1746): *Suite from "Le Journal de Printems" —Overture, March, Menuet.* String Orchestra with Harpsichord & 2 Trumpets conducted by Curt Sachs. **Johann Rosenmüller (c.1620-1684): Suite in C major —Grave-Allegro, Ballo, Sarabando, Correnta. String Orchestra with Harpsichord conducted by Curt Sachs. No. AS-52, \$2.00.**

Turning to seventeenth century instrumental suites we have four attractive examples divided between the first and last parts of the century. The early works, for brass alone, have the more curious and fascinating appeal, in no small part due to the same play of sonorities that were found in the earlier *Anthologie* records of Pezel (AS-2) and Gabrieli (AS-25). With the Fischer and Rosenmüller orchestral suites we are on more familiar ground and it is a pleasure to hear another work by the later composer whose fine Church Sonata was reviewed in last month's *Record Supplement*. Fischer is represented here for the first time on discs.

Trios for Piano, Violin, & Violoncello. Joseph Haydn (1732-1809): *Trio No. 5 in E flat major (3 sides) & Franz Xaver Richter (1709-1789): Trio No. 3 in A major—Larghetto in F sharp minor (1 side).* Jacques Février (piano), Jean Fournier (violin), Pierre Fournier ('cello). Nos. AS-55/6, \$4.00.

Expanding its scope to include classical eighteenth century composers, first with Mozart in Volume 5 and now with Haydn, *L'Anthologie Sonore* picks a charming—and of course hitherto unrecorded Trio. Haydn wrote some thirty-one works in this form, but only one is generally known (No. 1 with the famous Gypsy Rondo, recorded on V-3045/6) and only one other has been set on discs (No. 30, played in the optional flute, 'cello, piano version in MC-8). The present work is an exhilarating example of Haydnesque melodic and rhythmic vivacity, performed here with notable delicacy and precision.

Polish Choruses of the Renaissance. Mikolaj Gomolka (c.1539-1609): *Psalm 77 "Pana ja wzywac";* Wacław Szamotulski (c.1525-1572): *Evening Prayer "Juz sye zmyrski";* Mikolaj Zielencki (fl. 1611):

In monte Oliveti & Per signum crucis. "Motet et Madrigal" Group (unacc., in Polish & Latin) conducted by Heinrich Opieski. No. AS-53, \$2.00.

English Madrigals c. 1600. Thomas Morley (1558-1603): *Since my tears*; Robert Jones (fl. 1597-1617): *Farewell deare love*; John Dowland (1562-1626): *Go chrystal tears*. "Motet et Madrigal" Group (unacc., in English) conducted by Heinrich Opieski. No. AS-58, \$2.00.

Opieski's fine vocal ensemble has been heard before in earlier discs of this series. Here it gives two vivid tonal pictures of music in Sixteenth century Poland and Elizabethan England. The Polish composers have been represented before by several Syrena (Polish) recordings, but unfortunately neither the recording nor the singing was handled as well as here (although so far as the latter is concerned, the "Motet et Madrigal" Singers have still far to go to approach the incomparable texture and serenity of the Basel Chamber Chorus). The English madrigals are likewise good, although not exceptionally so. But we have never yet had ideal recorded performances of the works of the great Elizabethan school, and these rank high among the best the gramophone can offer at present.

The "Canon" in the Fourteenth Century—Chace and Caccia. Pierre de Molins: *Ballade "De ce que fol pense"* H. Guermant (soprano, in French) with Lute, Alto Viol, Tenor Flute à Bec. Anonymous: *Chace "Se je chant mains que ne s'uel."* F. Anspach & E. Jacquier (tenors, in French). Jacobo da Bologna: *Madrigal "Fenice fu."* H. Guermant (soprano) & E. Jacquier (tenor) (in Italian) with Lute & Alto Viol. Ghirardellus: *Caccia "Tosto che l'alba."* F. Mertens & E. Jacquier (tenors, in Italian) with trombone. (Members of "La Société Pro Musica Antiqua" of Brussels directed by Safford Cape.) No. AS-59, \$2.00.

Here we go away back to the dim and scarcely explored world of fourteenth century music, and *L'Anthologie Sonore* performs a signal service in adding to our scant recorded examples of the period. Naturally, this disc is too specialized in interest to have a marked appeal for the non-historically minded layman, but it is invaluable for students and educators in its revelations of the early use of canonic writing. The anonymous *Chace* and *Ghirardellus Caccia*, hunting airs with singular fourteenth century equivalents of "Heigh-Ho" exclamations, are especially curious.

Jean Jacques Rousseau (1712-1778): Airs from the Interlude "Le Devin du Village"—J'ai perdu mon serviteur, Si des galans de la ville, Avec l'objet de mes amours, Allons danser sous les ormeaux (Airs de Collette). Martha Angelici (soprano, in French) with orchestral accompaniments conducted by Curt Sachs. No. AS-54, \$2.00.

And finally another sort of primitivism, airs from the most famous musical work of Jean Jacques Rousseau, better-

known today as an author (*The Confessions*) than as a composer. Only one excerpt (not one of the present airs) has been recorded before from *Le Devin du Village*, and these jaunty songs, done with Gallic verve and gusto, are likely to cause us to revise our estimates of Rousseau as a musician. Whoever thinks of *L'Anthologie Sonore* as a scholarly collection only should hear this disc to discover what wealth of humor and vitality is captured in its all-inclusive scope.

Music of the Renaissance (Songs with Lute). Max Meili (tenor, in Spanish, Italian, & English) accompanied by Fritz Wörsching. 6 sides, 3-12" discs, Nos. V-15164/6, in Set VM-495, price complete with album \$6.50 (Parcel Post prepaid to any part of the U.S.A.).

Mudarra: *Triste estaba el Rey David & De la sangre de tus nobles* (Israel); Valderrábano: *Señora, si te olvidaré & Soneto, Al monte sale amor* (V-15164)

Milan: *Durandarte & Perdida tengo la color*; Mudarra: *La mañana de San Juan* (V-15165)

Dowland: *Come, heavy sleep & Come again*; Wil-laert: *Con lagrime e sospir*; Morley: *It was a lover and his lass* (V-15166)

The imported pressings of this set (G-DB5016/8) have been available for over a year and it is already familiar to many educators and specialists in old music. I trust that its American release may win it a wider public, but it is only fair to warn that despite the fact it contains some magnificent music and recorded performances of notable musicianship and skill, it is on the whole of specialized interest. Mr. Meili, a Swiss tenor who has been heard before under *L'Anthologie Sonore* labels, is a fine artist, but his voice is not highly attractive in itself, nor his diction—in the English airs—too good, and he is unable to avoid the effect of monotony almost inevitable in a recital of this sort. Nevertheless, the set can be strongly recommended to everyone interested in the music of this period, and even the layman is likely to find by judicious sampling some of these works to his taste. Philip Miller's excellent leaflet on the composers and songs represented merits special mention and grateful thanks from reviewers pressed by space and time for ably supplying the full information necessary to a proper appreciation and use of the recorded performances.

Russian Modern Music. Paris Symphony Orchestra conducted by Julius Ehrlich. 4 sides, 2-10" discs, Nos. C-P17120/1D, in Set CM-347, price complete with album \$2.50.

Shostakovich: *The Age of Gold Ballet—Russian Dance & Polka* (C-P17120D)

Meitus: *Dntepur Water Power Station & Mossolov: Steel Foundry* (C-P17121D)

This saucy little set of Soviet Russian music has been available for two or three years in imported pressings (PAT-X96301/2 or C-LB16/7). The Mossolov Foundry

piece (from *Symphony of the Machines*) has been done since by several other orchestras, notably the Boston "Pops" (V-4378), but the other works are only recordings. Not—as the *New Yorker* used to say—for your aunt from Dubuque, but there is a lot of good rowdy tonal fun here and there should be many to enjoy it, let the conservatives tear their hair as they will. (The composer of *Dnieprostroi* is a hard man to check: given here as "Meytuss," I listed him in the *Encyclopedia* as "Meyfuss" and now change it to the form used above on the basis of the best information available.)

Nights at the Ballet, Nos. 1 to 4. Symphony Orchestra conducted by Walter Goehr. 8 sides, 4-12" discs, Nos. V-36214/7, in Set VM-C30, price complete with album \$5.50 (Parcel Post prepaid to any part of the U.S.A.).

Several of the discs that make up this anthology were reviewed from the imported pressings in the *Record Supplements* for February, April, and May 1938. Played and recorded with zestful gusto, the series runs vivaciously through all the best-known ballet favorites, ably and concisely presented. A perfect holiday gift for every balletomane.

FOLK MUSIC

African Central Congo: Lem' Boumga (Song of Invitation to the Dance) & Togo: Djelouweyt wouikeahlanou (Song Invocating Rain). Recorded in coöperation with the Archives de la Parole de l'Université de Paris. 10" imported disc, No. PAT-X96290, price \$2.00.

Our Parisian colleagues of *La Boite à Musique* must be credited with making this remarkable disc (originally recorded for the University of Paris) available to the general public. And it is to be recommended not only as an authentic example of African folk lore, but as one of the few of its kind that has a lively appeal to the musical layman as well as the folk specialist and anthropologist. The *Rain Invocation*, with its undulating melody and its curious whistles and laughs, is particularly extraordinary, but the girls' song, with instrumental accompaniment, also possesses a singular melodic and rhythmic charm.

French (Breton) Folk Songs: Rott decomp labour & Me gar va breiz. Francis Moal (Barde breton & Deprince (accordion). 2 sides, 10" imported disc, No. G-K8146.

A popular and an old Breton air sung in the style of the region by one of the most noted Breton "bardes." Both are slow and rather melancholy songs, but marked by a curious lyric grace.

German Soldatenlieder Potpourri. Singschar der Krad-schützenkomp, with Brass Ensemble conducted by Seidler-Winkler. 2 sides, 12" imported disc, No. G-EH1085, price \$2.00.

Typical martial airs rather than true folk stuff, lustily sung by a chorus with brass accompaniment.

The Golden Voices of Israel. 12 sides, 6-12" discs, Nos. V-V59015/20, in Set VM-S100, price complete with album \$7.50 (Parcel Post prepaid to any part of the U. S. A.).

Some of these discs are probably fairly old recordings or re-issues, but the collection fills a very definite need for good Cantor discs, as most previous releases have been withdrawn or are difficult to get. The Cantors represented here and their songs are. Sawel Kwartin (*Weal Yedei & Tier Rabbi Ishmael*), Leib Glantz (*Shma Israel & Tal*), Kapov-Kagan (*Kidush*, 2 sides), Joseph Rosenblatt (*Hinini Heoni Mimaas & Yaale*, the latter with Henry Rosenblatt), Pierre Pinchik (*Rozo Deshabos*, 2 sides), Samuel Vigoda (*Emes Ato Yotom & Moron Diwishmaio*). Organ accompaniments are employed throughout except in the last selection where a piano is used.

Roumanian "Flute de Pan" Airs. Le Chant du Tzigane —Mélodie défendue (Romberg) & Doina roumaine (Luca); Steluta (Romance roumaine) & Sarba lui pompiaru zi sarba lui (Air populaire roumaine). Fanica Luca (Flute de Pan) with orchestral accompaniments. 4 sides, 2-10" imported discs, Nos. PAT-PA1452/3, price \$3.00 the pair.

An earlier recording of Fanica Luca and his Pan's Flute was reviewed in the October Record Supplement (G-K8115). He plays an odd group of pieces here, of which only the *Doina* and *Sarba* are of any nationalistic interest. But the extraordinary tonal qualities of the instrument are highly fascinating even in the conventional expressive tunes with which they are coupled. Hardly authentic folk stuff, but notable for the catchy tunes and vivacious, cleanly recorded, performances.

Tahitian Songs: Ute-Upa-Upa, Maruru-Patau, Parari-Parara'a, Tau Tiare Iti (collected by George Rey). The "Tamaru-Tahiti" Ensemble (vocalists & instruments). 4 sides, 2-10" discs, Nos. C-P396/7M, price 75c each.

Good Tahitian recordings are rare and this set is a welcome addition to folk lore lists, taking precedence over the popular but oldish G-K6310/1. Somewhat similar to Hawaiian music, these works are for the most part more vivacious and distinctive, often characterized by their dance rhythms. The performances here, by a small but skillful and enthusiastic ensemble, are beautifully recorded.

DRAMA

Archibald MacLeish: Air Raid. As performed by the Columbia Broadcasting System "Workshop" directed by William N. Robson. 7 sides, 4-12" discs, Nos. C-50382/5D, price complete with album \$4.00 (also available in an Autographed Limited Edition, Nos. C-69353/6D, price complete with album \$5.50) (Parcel Post prepaid to any part of the U. S. A.).

Perhaps the most successful of all the C.B.S. "Workshop's" remarkable broadcast presentations have been the poetic

dramas of Archibald MacLeish, first *The Fall of the City* and more recently (27 October 1938) the present startling *Air Raid* portraying the outbreak of the modern kind of war in a little country town. Judging by this set and the transcriptions (unfortunately not available for general circulation) I have heard of Blitzstein's *I've Got the Tune*, a *Surréaliste* and other "Workshop" programs, every one of these presentations should be available on commercial records. *Air Raid*, as one of the finest and most timely of them all, is an apt choice for release in what I hope is the beginning of a series. Don't let the term "poetic drama" scare you off: this is a grippingly vivid and realistic document, as immediate and arresting as the direct broadcast reports of the recent European "crisis." No one can listen to it unmoved or without wondering where and when the scene it conjures up so magically will become a reality.

HUMOR

Alec Templeton in a Collection of his Musical Impressions, Satires, and Improvisations. Alec Templeton (talking and singing to his own piano accompaniments). 8 sides, 4-10" discs, Nos. GSV-1006/9, in Set GSV-1, price complete with album \$5.00 (Parcel Post prepaid to any part of the U. S. A.). Note: This set is sold only as a unit; single discs are not available.

True humor in music is a rare and indescribable art. It cannot be reduced to words: one has only to hear it. But one may get some notion of Mr. Templeton's incomparable "impressions" from the titles and a brief explanation of the extraordinary musical etchings, deeply bitten with the acid wit of a true satirist.

1. *Impressions of Old-Fashioned Italian Grand Opera.* The inevitable tenor and soprano duet in a variety of impassioned and sentimental moods, and the great tenor solo, *Jella Jello*, an outburst of pure Italianate lyricism.

2. *A Trip Through a Music Conservatory.* One of Mr. Templeton's most remarkable stunts: a polyphonic tone-picture of the corridors and rehearsal rooms of the Royal College of Music, London, where he once studied.

3. *The Shortest Wagnerian Opera.* Sub-titled "Through the Ring, Tristan, and Tannhäuser in Three Minutes." A good test of the theory that Perfect Wagnerites are lacking in humor. If the most avid of Wagnerians can "take" this, there is hope for them.

4. *Impressions of Two German Lieder Singers.* Perhaps the most penetrating caricature of all, Frau and Herr Herrmann Schöner, singing their hearts out, are not burlesqued, but devastatingly exposed, as only could be done by a musician of uncommon skill, technical attainments, and a genius for mimicry.

5. *The Lost Chord.* First as it was written by Sir Arthur Sullivan and then as it might have been written for one of the Gilbert & Sullivan Operas, and in its later form a worthy addition to the G. & S. repertory.

6. *An Amateur Performance of Gilbert and Sullivan.* Mr. Templeton's all too vivid remembrance of an amateur performance he once heard of H.M.S. *Pinafore*, sung by local and unmistakably middle-aged "talent."

7. *The Music Goes 'Round and Around.* The Farley-Riley-Hodgson tune of fragrant memory, metamorphosed into the subject for a Mozart piano sonata, a waltz by Johann Strauss, and—most delectably of all—as a grand aria in a Handel Oratorio.

8. *Improvisation on Five Varied Melodies. A Tisket A Tasket, Mendelssohn's Wedding March, The Lambeth Walk, M'Appari from Martha, and Wagner's Ride of the Valkyries, welded—much to their and the hearer's surprise—in a contrapuntal synthesis.*

Alec Templeton is a young Englishman who is one of the few musicians with the full equipment of a great humorist. A pianist and composer of genuine distinction, he is one of the few today to keep alive that great art of older musicians (Bach, Mozart, Handel, and many another famous name): improvisation on a given theme. But to that talent he adds a miraculous ear and a genius for mimicry that enable him to take off to perfection the characteristic weaknesses of all kinds of singers and styles. He first came to this country in 1935 with Jack Hylton's Band, but he turns with ease from the popular and humorous fields to that of serious music, and has appeared as a soloist with the Detroit and other symphony orchestras. And recently he has been a great favorite on radio broadcasts, starred on such notable programs as those of the RCA "Magic Key" Hour, Bing Crosby's Kraft Music Hall, and in a long series on the Ford Hour. At present he is appearing at the famous Rainbow Room at Rockefeller Center in New York.

The Gramophone Shop "Varieties" series has done little in the way of recording since its inimitable Beatrice Lillie records, because they set so high a standard of musical humor that it seemed impossible to get comparable material. But at last, in Mr. Templeton we have an artist who is equally riotous in a quite different type of entertainment. These records are actually funnier and more penetrating than those of the great French humorist, Bétové, and anyone who has heard his discs knows that this is high praise indeed.

I'm afraid to say more lest this seem wholly a "blurb" rather than the impartial review that is the ideal of the *Record Supplement*. But even if these discs (superbly recorded for us by Musicraft) appear under our own label, it is because we know not only that they are good, but that they are little masterpieces of their rare genre. We're proud to be responsible for them, and since all those who have heard the pre-release samples—critics, professional musicians, and laymen alike—have dissolved in unanimous gales of laughter and applause, we run no risk of commending the set to the attention of every record buyer, whatever his musical tastes or distastes may be, providing only he is not entirely bereft of a sense of humor.

SOCIETY SETS

A complete list of the available "society" releases. All sets are sold, on subscription, only as units; individual discs are not permitted to be sold separately. An album is included in each set without additional charge, except where otherwise indicated. The listing below is in alphabetical order by composers.

Organ Music of J. S. Bach

- Vol. 1.** *Fantasia & Fugue in G minor; "Little" Fugue in G minor; Preludes & Fugues in C major, F minor, G major; Toccata & Fugue in D minor.* Dr. Albert Schweitzer. (All Hallows, Barking-by-the-Tower, Organ). 14 sides, 7-12" discs in Set CM-270, price \$14.00.
- Vol. 2.** *13 Chorale-Preludes.* Dr. Albert Schweitzer (Ste. Aurélie, Strassbourg, Silbermann Organ). 14 sides, 7-12" discs in Set CM-310, price \$14.00.
- Vol. 3.** *Preludes & Fugues in C minor, C major, E minor; Fugue in A minor.* Dr. Albert Schweitzer (Ste. Aurélie, Strassbourg, Silbermann Organ). 14 sides, 7-12" discs in Set CM-320, price \$14.00.

Bach 48 Preludes & Fugues Society ("Das wohltemperirte Clavier")

Played by Edwin Fischer (piano)

- Vol. 1.** *Preludes & Fugues Nos. 1 to 12.*
- Vol. 2.** *Preludes & Fugues Nos. 13 to 24.*
- Vol. 3.** *Preludes & Fugues Nos. 24 to 34.* (Each Vol. 14 sides, 7-12" discs, price \$17.50)
- Vol. 4.** *Preludes & Fugues Nos. 35 to 43.* (14 sides, 7-12" discs in Set VM-334, price \$14.00)
- Vol. 5.** *Preludes & Fugues Nos. 44 to 48 (also English Suite No. 2 in A minor, played by Wanda Landowska, (harpsichord). (12 sides, 6-12" discs in Set VM-447, price \$12.00)*

Bach Goldberg Variations

Wanda Landowska (harpsichord). 12 sides, 6-12" discs in a Society Album, price \$15.00.

Beethoven Piano Sonata Society (32 Sonatas)

Played by Artur Schnabel (piano)

- Vols. 1 & 2** (Out of print; no longer obtainable)
- Vol. 3.** Nos. 15 ("Pastorale"), 19, 31
- Vol. 4.** Nos. 2, 14 ("Moonlight"), 26 ("Les Adieux")
- Vol. 5.** Nos. 11, 20, 23 ("Appassionata")
- Vol. 6.** Nos. 18, 6, 8 ("Pathétique")
- Vol. 7.** Nos. 1, 10, 28
- Vol. 8.** Nos. 3, 17, 22
(Each Vol. 14 sides, 7-12" discs, price \$17.50)
- Vol. 9.** No. 12 ("Funeral March") & 21 ("Waldstein")
(12 sides, 6-12" discs, price \$15.00)

Vol. 10. No. 29 ("Hammerclavier")

(12 sides, 6-12" discs in Set VM-403, price \$12.00)

Vol. 11. Nos. 4 & 16

(14 sides, 7-12" discs, price \$17.50)

Vol. 12. Nos. 5, 7, 25

(12 sides, 6-12" discs, price \$15.00)

Vol. 13. The Diabelli Variations.

(14 sides, 7-12" discs, price \$17.50)

Beethoven Violin Sonata Society (10 Sonatas) (H.M.V. Series)

Vol. 1. Nos. 1, 2, 3

Vol. 2. Nos. 4, 5, 8

Vol. 3. Nos. 7 & 9 ("Kreutzer")

Vol. 4. Nos. 6 & 10

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Emmerich Kalman

Die Czardasfürstin (The Gypsy Princess)—Abridged Operetta. H. Roswaenge, A. Kern, F. Hüni-Mihacsek, etc., with Chorus & Orchestra conducted by Weigert. 4-12", B-90376/9, \$3.00 (album 50c additional).

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A Faust Symphony. Philharmonic Orchestra, Paris, with Vlassoff Choir & Villabella (tenor) conducted by Meyrowitz. 7-12" in Set CM-272, \$10.50.

Ballade No. 2 in B minor. Louis Kentner (piano). 2-12" in Set CM-X97, \$3.25.

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(See also Reviews and Society Sets)

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(See also Reviews and Society Sets)

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(See also Reviews)

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(See also Reviews)

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(See also Reviews and Ballet Records)

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(See also Reviews and Society Sets)

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Vorspiel, Liebesnacht, Liebestod (arr. Stokowski). Reviewed on page 12.

Love Duet, Act II. Frida Leider & Lauritz Melchior. 2-12", V-7273/4, \$4.00 the pair.

Liebestod. Kirsten Flagstad (soprano) & Orch. 12", V-8859, \$2.00.

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Overture. London Philharmonic conducted by Beecham. 12", C-68986D, \$1.50.

Wie nahte mir der Schlummer & Und ob die Wolke sie verhülle. Tiana Lemnitz & Orch. — Blech. 12", B-95032, \$1.50.

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Friedrich Schorr (baritone) & piano. 4-10" in Set
VM-430, \$6.50.

Teyte Debussy Album (Fourteen Songs)
Listed on page 22.

And An Unusual

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ing Wall, Birches, etc.)*. Robert Frost. 4-12" ERPI
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*Johnson: The Creation, Go Down Death, etc. from
"God's Trombones"*. James Weldon Johnson. 2-12" in
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Joyce: Anna Livia Plurabelle—Excerpt. James Joyce.
12" imported, \$15.00.

Lindsay: *The Congo*. Vachel Lindsay. 10", CPS-2, \$1.50.

Markham: *The Man with the Hoe, Lincoln—The Man
of the People, & 12 Other Poems*. Edwin Markham.
3-12" in TI-4, \$5.00.

MacLeish: *Air Raid (Radio Drama)*. CBS Workshop.
Reviewed on page 15.

Stein: *The Making of Americans, Madame Recamier
an Opera, A Valentine to Sherwood Anderson,
Matisse, If I Told Him (Portrait of Picasso)*. Ger-
trude Stein. 3-12" ERPI discs, \$7.50 (album 50c).

Historical Documents

Sarah Bernhardt and an Assisting Company in an
Excerpt from Scene 5, Act V of Rostand's "*L'Aig-
lon*" (recorded c. 1906). 12", GSV-2001, \$2.00.

Theodore Roosevelt Speaking to the Boys of America
(1913). 10", R-1055, complete with special folder,
\$1.50.

Alexander Moissi reading Goethe's "*Erlkönig*" & An-
dersen's "*Die Prinzessin auf der Erbse*." C-4195M,
\$1.00.

Choral Verse Speaking

Song of St. Cecilia's Day (Dryden), Navajo Rain
Chant, *The Stream's Song (Abercrombie)*, Sanpan
(Tao Lang Pee), *The Main Deep (Stephens)*, *Salute
(MacLeish)*, *La Marche des Machines (Tessimond)*,
Pied Beauty (Hopkins), *India (Turner)*, *The Eagle
Tennyson*, *Fog (Sandburg)*, *The Centaurs (Ste-
phens)*. Moira House Verse Speaking Choir. 2-10" im-
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Lord Berners: The Triumph of Neptune

London Philharmonic conducted by Beecham. 2-12" in Set CM-X92, \$3.25.

Borodin: Prince Igor—Ballet Music

Leeds Festival Chorus & London Philharmonic Orchestra conducted by Beecham. 2-12" in Set CM-X54, \$3.25. (See also listing of Stokowski version on page 21.)

Brahms: Choreaetum (4th Symphony)

Listed on page 21.

Chopin: Les Sylphides

London Philharmonic conducted by Sargent. 3-12" in Set VM-306, \$5.00.

Debussy: L'Après-midi d'un Faune

Straram Orchestra conducted by Straram. 12", C-68010D, \$1.50.

Falla: The Three-Cornered Hat

Boston "Pops" Orchestra conducted by Fiedler. 2-10" in Set VM-505, \$2.50.

Glazounov: The Seasons

Philharmonic Orchestra conducted by Järnefelt. 3-12", D-25423/5, \$2.25 (album 50c additional).

Gluck: Orpheus—Dances of the Furies & Spirits

Paris Symphony conducted by Henri Tomasi. 12", C-69250D, \$1.50.

Handel: The Origin of Design

London Philharmonic conducted by Beecham. 12", C-68156D, \$1.50.

Milhaud: La Création du Monde

Symphony Orchestra conducted by Milhaud. 2-12" in Set CM-X18, \$3.25.

Offenbach: Can-Can; Johann & Josef Strauss: Polkas

Light Symphony Orch. 12", V-36213, 75c.

Ravel: The Boléro

Listed on page 24.

Rimsky-Korsakov: Scheherazade

Reviewed on page 10.

Rossini-Respighi: La Boutique Fantastique

London Philharmonic conducted by Goossens. 3-12" in Set VM-415, \$5.00.

Saint-Saens: Samson et Dalila—Bacchanale

Boston "Pops" Orchestra conducted by Arthur Fiedler. 12", V-12318, \$1.50.

Scarlatti: The Good-Humored Ladies

Reviewed on page 10.

Schumann: Carnaval

Reviewed on page 11.

Shostakovich: The Age of Gold

Reviewed on page 14.

J. Strauss: Le Beau Danube

London Philharmonic conducted by Dorati. 3-12" in Set VM-414, \$5.00.

Stravinsky: Apollon Musagète

Boyd Neel Orchestra. 4-12", D-25700/3, \$3.00 (album 50c additional).

Stravinsky: The Fire Bird

Philadelphia Orchestra conducted by Stokowski. 3-12" in Set VM-291, \$6.50.

Tchaikovsky: Aurora's Wedding

London Philharmonic conducted by Kurz. 3-12" in Set VM-326, \$5.00.

Tchaikovsky: Casse-Noisette (Nutcracker)

Reviewed on page 11.

Tchaikovsky: Les Présages (5th Symphony)

Philharmonic Orchestra conducted by Stokowski. 6-12" in Set VM-253, \$12.00.

Varèse: Octandre (used in "Trend")

Wind & Brass Ensemble conducted by Slonimsky. 12", NMQR-1411, \$2.00.

Wagner: Tannhäuser—Bacchanale

Philharmonic Orchestra conducted by Knappertsbusch. 2-12", B-90298/9, \$1.50 the pair.

Weber: Le Spectre de la Rose

Listed on page 26. (Invitation to the Dance).

Nights at the Ballet (Anthology) Nos. 1 to 4

Reviewed on page 15.

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Reviewed on page 15.

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Christmas Hymns & Carols—Medleys. Trinity Choir & Organ, Parts 1 & 2, V-35788; Parts 3 & 4, V-35946; 2-12", \$1.25 each.

Jingle Bells & The Quilting Party (Seeing Nellie Home). C-320M.

Mid-Winter (Holst) & Sing We Noel Once More (arr. D. S. Smith). C-321M (unacc.)

Silent Night, Holy Night & O Little Town of Bethlehem. C-322M.

The Madrigal Singers conducted by Lehman Engel. Henry Silvern (organ). 3-10", 75c each.

Hail Holy Child, Sweet was the Song, Ding Dong Merrily on High (arr. Wood); Rocking (Martin Shaw). Westminster Abbey Choir (unacc.) conducted by Bullock. 12" imported, G-C2080, \$2.00.

First Christmas, Silent Night, When Christ was Born, I Saw Three Ships, etc. Helen Jepson & piano acc. 10", V-4290, \$1.00.

Joseph Mine (Calvistus); Lo, How a Rose e'er Blooming & To Us is Born Immanuel (Praetorius). Palestrina Choir (unacc.). 10", V-21623, 75c.

Silent Night, Hark! The Herald Angels Sing, It Came Upon a Midnight Clear, Joy to the World, O Little Town of Bethlehem, The First Nowell. Chorus with Instrumental Group, Lew White at the Organ. 3-10", V-26049/51, in a folder, \$2.25 the set.

Oh Come All Ye Faithful & Joy to the World. Trinity Choir & Orch. 10", V-20246, 75c.

It Came Upon a Midnight Clear & While Shepherds Watched their Flocks at Night. Trinity Choir & orch. 12", V-35787, \$1.25.

The Birthday of a King & Star of the East. Trinity Choir & organ. 10", V-19833, 75c.

Holy Night (Adams) & Silent Night, Holy Night (Gruber). Lucy Marsh & Trinity Choir. 10", V-45519, \$1.00.

Silent Night (in English) & Der Tannenbaum (in German). Hulda Lashanska, Paul Reimers & orch. 10", V-1748, \$1.50.

Carols from Many Lands

Christmas Carols of Many Lands—French, English, Austrian, German, Tyrolean, Silestian, Latin, American Indian. Vienna Choir Boys directed by Viktor Gomboz. 4-10" in VM-C32, \$6.50 (to be reviewed next month).

In Latin

Adeste Fideles & The Palms (in English). John McCormack & Trinity Choir. 12", V-6607, \$2.00.

Hodie Christus Natus Est (Palestrina) & Crucifixus (Lotti). Dayton Westminster Choir (unacc.). 10", V-20410, 75c.

In French

Noel (Adam) & Agnus Dei (Bizet). Georges Thill & orch. 12", C-9097M, \$1.50.

In Russian

Christmas Hymn (Allemanov) & Gloria in Excelsis Bortniansky). Russian Cathedral Chorus, unacc. 10", V-26081, 75c (reviewed on page 3).

Hymn of the Cherubims No. 7 (Bortniansky) & Prayer During Lent (Tchesnokov). Russian Cathedral Chorus, unacc. 12" imported, G-L1005, \$2.00.

In German

Stille Nacht, heilige Nacht; O du fröhliche; Vom Himmel hoch; Schlaf wohl, du Himmelsknaube du; Weihnachten in der Fremde (2 sides). Richard Tauber (tenor) with organ & bells. 3-10", D-20201/3, complete with album \$2.00.

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O du fröhliche & Stille Nacht, heilige Nacht. Elsa Alsen & orch. 10", C-2070M, 75c.

Weisst du wieviel Sternlein stehen (Volksweise) & Tausend kleine Engelein (Schubert-Melichar). Wolfgang Kieling (treble) with chorus & orch. 10" imported, G-EG6376, \$1.50.

Erzengel Gabriel (2 sides). Karl Zander (speaker) with Chorus & String Orch. conducted by Rüdel, 12" imported, T-E1251, \$1.50.

O Tannenbaum & Am Weihnachtsbaum die Lichter brennen. Berlin State Opera Chorus & Orch, 10" imported T-M6063, \$1.00.

Kinderjubiläum am Weihnachtsabend & Eine Muh, eine Mäh. Erwin Hartung, Children's Chorus & Kling-Klang Orch, 10" imported, T-A1268, \$1.00.

Glockenklang und Kerzenschimmer (2 sides). Carl W. Burg (speaker) with Chorus & Organ, 10" imported, T-M6066, \$1.00.

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Medley of Christmas Hymns & Carols. Clarence Raybould (organ), 10", C-2964D, 75c.

Christmas Fantasia. Mark Andrews (organ), 10", V-19816, 75c.

A Very Merry Christmas. Sidney Torch (organ), 10", C-2839D, 75c.

Harp

Christmas Hymns — Selection. Francis J. Lapino (harp), 10", V-19822, 75c.

Harpsichord

Aria Pastorella & The Shepherd's Call (Rathgeber); **Vom Himmel hoch, Puer Natus, O Jesulein süß** (Scheidt). Yella Pessl (harpsichord), 10", C-17071D, \$1.00.

Chimes

Christmas Bells. William H. Reitz (Chimes), 10", V-20993, 75c.

Chimes of the Cloisters at Beuron. Beuron Monastery Chimes, 10", V-V6199, 75c.

Adeste Fideles & O Little Town of Bethlehem. Joe Green (chimes), 10", V-26079, 75c.

Carillon de la Cathédrale de Malines: Madrigal (Flégitier) & Prelude (Denyn). Jef Denyn, carillonneur, 10" imported, G-K5998, \$1.50.

Carillon de la Ville de Nivilles: Credo du Paysan (Goublier) & Quand l'Oiseau chante (Tagliafico). L. Henry, carillonneur, 10" imported, C-DF91, \$1.50.

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Nursery Rhymes. D-383/5.

Raggedy Ann's Sunny & Joyful Songs. D-2065/7.

Singing Games for Young Children. Decca Orchestra conducted by Harry Sosnik, D-2077/9.

Snow White and the Seven Dwarfs. D-1700/2.

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Tuneful Tales. D-593/5.

More Tuneful Tales. D-1000/2.

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Hänsel und Gretel (Humperdinck). Please see page 23.

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Carl Sandburg: Recital from "The American Song-bag." Carl Sandburg singing to his own guitar accompaniments. 4-10" in Set MC-11, \$4.50.

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Don't Wait for the Night before Christmas & I Kissed You in a Dream. Eddy Duchin Orchestra B-8264

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